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Women's Lands in Southern Oregon

*Jean Mountaingrove and Bethroot Gwynn
Tell Their Stories*

by Heather Burmeister

THE COUNTERCULTURAL revolution of the 1960s and 1970s brought tremendous changes to the lives of women and to the lives of male and female homosexuals across the United States. Young women of the era who had been active in a wide range of social justice movements, including persistent antiwar activism and the long battle for Civil Rights, began organizing and advocating for women. Within the Women's Liberation Movement, a number of counterculture women emerged as lesbians and sought a place for themselves as part of another emerging subculture—the back-to-the-land movement. The largest congregation of back-to-the-land countercultural communes, as documented in this and other oral history projects, was (and still is) in northern California and southern Oregon.¹ Those communities, or lesbian lands,

had a significant impact on the development of lesbian feminist culture during the 1970s and 1980s and were direct reactions to the mainstream culture of the previous decades. On the lands, women created countercultural material, including magazines and plays, that made them highly visible to other like-minded women. Jean Mountaingrove and Bethroot Gwynn were influential members of that movement of women who separated themselves from mainstream society and created space for international interaction and exchange facilitated, in part, by the materials that they created and distributed. Mountaingrove and Gwynn worked in opposition to a culture that denied women myriad opportunities, developing a tangible lesbian feminist culture.

In America during the 1960s, it was entirely legal for women to be paid



Jean Mountaingrove (right) with her partner Ruth Mountaingrove stand in front of the cabin they shared for five years at Golden, a mixed-gender, gay community outside Wolf Creek, Oregon.

less than men.² There were no women astronauts or Supreme Court Justices, and it was not until 1985 that a woman — Penny Harrington of Portland, Oregon — became the Chief of Police in a major American city.³ Gays and lesbians were considered sick at best and criminal at worst. Acceptable treatment

for gays and lesbians included electric shock and aversion therapy. Gay men and women lived “in the closet” for fear of losing their jobs, homes, and friends. Women were legally denied credit by banks, and states could still bar women from sitting on juries.⁴ Terms such as *domestic violence*, *sexual harassment*,

and *diversity training* did not exist.⁵ Abortion was illegal in many states, and it was not until 1972 that birth control became legal for unmarried women in some states — although access remained limited throughout the country.⁶ Lesbian lands, established by women such as Gwynn and Mountaingrove, created safe spaces for women to re-create themselves and to construct and express their new identities through art, spirituality, and other forms of creative culture. The cultural activities of the southern Oregon lesbian lands' women reached a wider audience through media networks, thereby influencing broad changes in lesbian culture. As Bethroot Gwynn explained: "Some of what we make has gone out there. Some hasn't. Some may just be in the archives, forevermore."

The history of southern Oregon's 1970s lesbian land movement serves as a microcosm for the global lesbian land movement, providing a glimpse into the lives and work of women who established and utilized transnational networks long before there were high-speed Internet or mobile telephones. Lesbian feminist activities, such as political organization and business endeavors, relied on those networks, the core of which was women's bookstores. Gwynn and Mountaingrove were deeply involved in creating and utilizing women's lands and networks during much of their lives. Here, through edited oral history interviews, they tell stories of how they were drawn to that lifestyle and work. Each is a story of self-awareness and resilience in the face of the historical

injustice of systems of oppression in America — "about being in the vanguard of the vanguard," as Gwynn put it. The lesbian lands are sometimes referred to as women's land, lesbian land, lesbian separatist land, lesbian intentional community, and lesbian feminist land. All are accurate descriptors. Gwynn, Mountaingrove, and other women I interviewed, as well as other scholars who have written about them, often use these phrases interchangeably. Women within the community who have written about their experiences similarly use a range of descriptors with similar meanings and a variety of spellings, such as: land women, countrywomen, land lesbians, landdykes. Such alternative spellings and words were part of a deliberate attempt to erase patriarchy from language. Beyond the self-referential *womyn* or *wemoon* (to name a few), they also used *herstory* instead of *history*, *ovular* instead of *seminar*, *moonstruation* instead of *menstruation*, and so on.

This lesbian land movement was, in part, an offshoot of the late 1960s and 1970s back-to-the-land movement, which grew out of a generational opposition to the post-World War II culture of consumption and commodification.⁷ While many groups within that broader movement established communes, however, all the women I interviewed preferred the use of terms such as *community* or *intentional community* to differentiate themselves from many of the hippie and other communes that were close to them in both time and place.



Artist Tee A. Corinne created this photograph of Bethroot Gwynn. On the women's lands, women such as Corinne and Gwynn created countercultural material including magazines, plays, and photography.

Back-to-the-land movements recur throughout American history in cyclical waves, with most adherents longing for a romanticized version of an early America that in reality never existed. The two largest back-to-the-land movements, occurring in the 1900s and 1970s, idealized farm labor and the rural community of the past.⁸ The 1900s back-to-the-land move-

ment, which peaked around 1910, focused on labor and a man's right to labor, whereas the 1970s movement sought to maximize the fruits of one's labor as a way to gain freedom and free time, as opposed to a value in and of itself or a means to acquire money to buy stuff. Southern Oregon became a popular destination for back-to-the-landers of both eras, but especially during the 1970s, due to the beautiful natural landscape, fertile soil, cheap land, and close proximity to northern California, where hippie and countercultural communities had already been established.⁹ Gwynn described her experience of this movement as an evolution of political thinking: "More and more of my friends were understanding that they wanted to be in the country, that they wanted to be growing food, that they wanted to be close to the natural world, that they wanted to be setting up — creating some kind of alternative model."¹⁰

Before the 1970s, activists critical of American society, many of them college students, became referred to as the New Left. Those young people, seeking radical social and economic change, organized in opposition to the old guard or "old left," and on an international level. The activists spawned organizations such as Students for a Democratic Society (SDS), the Black Panther Party, and Weather Underground. Simultaneous to the organized resistance of those and other political groups, women, gays, and lesbians began organizing in larger and more radical groups in

cities around the United States. Organizations such as the Gay Liberation Front formed in Portland as early as 1971. At the same time, women such as Gwynn were starting consciousness-raising groups, commonly referred to as CR groups, which other women, including Mountaingrove, attended. The powerful combination of New Left public activism and private consciousness-raising meetings had wide-ranging results, including, as described in the edited interviews below, creation of the lesbian lands movement.

In addition to gaining political power through visibility and activism — particularly through the widely identified turning point of the summer 1969 Stonewall Inn riots in New York — gays and lesbians also began to establish a substantial presence in rural southern Oregon. Two years after publishing *A Gay Manifesto*, New Left radical Carl Wittman and his lover moved from the urban environs of San Francisco to a small piece of rural land outside Wolf Creek in southern Oregon. By 1974, that land had developed into a mixed-gender gay commune called Golden.¹¹ In 1972, a small group of like-minded friends living in Portland, all in various stages of bisexuality or coming out, purchased eighty acres of land in a canyon outside Wolf Creek and named it Cabbage Lane.¹² In 1973, a few women purchased WHO Farm in Estacada, Oregon's first lesbian separatist land, an hour outside of Portland. It was later renamed We'Moon Healing Ground, and finally

We'Moon Land. Women were drawn to such separate spaces, as Zarod Rominski, one of the early residents of Cabbage Lane, explained:

And so that word spread. And I think that southern Oregon was always, you know — strangely, magically, there were always a lot of women's lands. It's just like all of a sudden — boom! There was OWL Farm. There was Cabbage Lane. There was Rainbow's End. There was Fly Away Home. There was Womanshare. Just *boom! boom! boom! boom!* — you know, in the course of four or five years! It was kind of astounding.¹³

While some women involved in establishing the lesbian lands in southern Oregon had been involved in other political movements, the decision to create intentional rural communities removed them from what might be considered mainstream activism and shifted their attentions to community building.

On the surface, this back-to-the-land movement might not seem at all political, but by separating themselves from the rest of society, participants believed they were just as engaged in the critique and deconstruction of the status quo as those participating in the other movements. Gwynn explained: “like. . . good 1970s revolutionary armchair socialist[s],” women pooled resources and collaborated with one another, creating circles of community.¹⁴ Those circles started with a single person or single land and grew to encompass regions — southern Oregon, the West Coast — and stretched out further into places such as New Mexico, Canada, France, and

Germany. By the late 1970s, women, including Mountaingrove and Gwynn, were producing literature, art, music, and spiritual practices, reaching a wider lesbian feminist audience through media networks — such as feminist publications and bookstores — that attracted women from all over the world to the lesbian lands of southern Oregon. Many of the communities remain today.¹⁵

Geographically, the lands tend to cluster in rural areas off the I-5 corridor, stretching down to California and popularly known as the Amazon Trail.¹⁶ Most are dense forestlands. Some are in mountainous areas on incredibly steep inclines, some in deep valleys where sunlight rarely reaches through the forest canopy, and some even sit atop mountain ridges, affording breathtaking views. The lands have varying degrees of self-sufficiency. Most have solar panels, woodstoves, and places where residents grow some of their own food. This patchwork of countrywomen lands has provided safe space, sustenance, and inspiration to a generation of women searching for a new feminist way of life.

THE FOLLOWING PAGES contain edited transcripts of oral history interviews with two women whose stories reveal the politics and positioning of rural, lesbian, separatist intentional communities within feminist history.¹⁷ Their individual stories serve as examples of Oregon's long history of intentional communities and feminist organizing. The history



Tee A. Corinne's "Self-portrait with camera" was featured on this 1982 issue of *The Blatant Image*. Corinne and Caroline Overman opened their house for most of the production of this issue, and numerous women, including Jean Mountaingrove and Ruth Mountaingrove, contributed to its completion.

and documents of these lesbian lands were first collected by the women themselves and later preserved by archivist Linda Long at the University of Oregon's Special Collections and University Archives. Oral histories expand on those documents, creating clear portraits of the individual experience that is Oregon's history of rural, intentional communities and that reflects broader themes of equity,

sustainability, gender, and feminism in the twentieth century. The interviews took place over the course of two years, 2010–2011, in the women's homes in southern Oregon.¹⁸

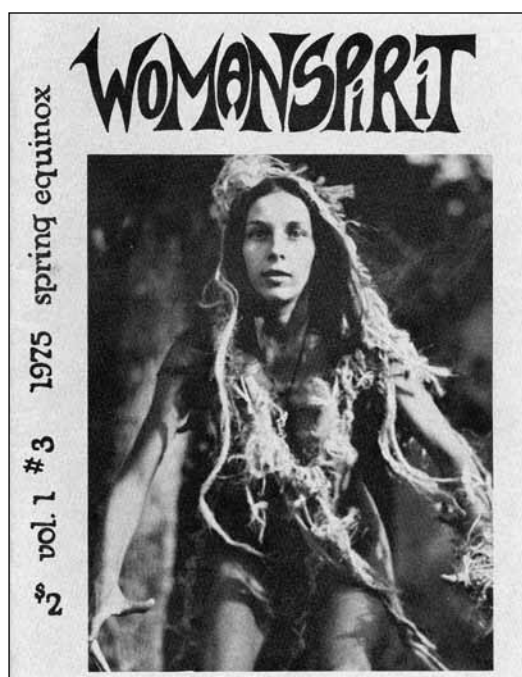
Jean Mountaingrove, in collaboration with her partner Ruth Mountaingrove, created and edited *WomanSpirit*, a magazine dedicated to the expression and development of a feminist spirituality. *WomanSpirit* was published from 1974 to 1984 by an open collective of women in various Oregon locations and reached an unknown number of readers.¹⁹ The collective grew to include feminist artist and writer Tee A. Corinne and using the same procedures, they published *The Blatant Image: A Magazine of Feminist Photography* from 1981 to 1983.²⁰ According to the

first issue of *The Blatant Image*:

In the deepest dark of winter 1978 as Ruth and I looked at the needs of our lives, we discovered that in the process of moving to Rootworks and keeping *WomanSpirit* in her quarterly schedule, Ruth's work in photography had stalled, and it was a loss for her. She was always fuming about the male generic pronouns in the photography books and magazines she read constantly. She needed money to build her darkroom and buy equipment and supplies. She needed

women photographers to talk to about her work. I finally heard the intensity of her unhappiness. We discarded the “wedding pictures and family pets business” and I suggested she teach photography and start a feminist photography magazine: the first for money and the second to connect with women photographers. With many modifications, these ideas became the Ovulars [photography workshops held on women’s land in southern Oregon] and *The Blatant Image* — personal solutions which grew to political proportions.”²¹

The process behind their system of publishing was to tell people within the community what they wanted to do, see who was interested in helping, organize meetings, collaborate, and start working. Every issue of each publication had different people helping — depending on their interest and available time. After Corinne became involved with the Ovulars and publication of *The Blatant Image*, she drew attention to southern Oregon. She was well known within certain circles following her 1975 self-published work the *Cunt Coloring Book* and by 1980 was well known for her sexually graphic photographs of lesbians, including a photo of a nude woman in a wheelchair kissing her lover.²² Each of the lesbian land publications had regular



Published quarterly from the fall of 1974 to the summer of 1984, WomanSpirit Magazine was produced by an open collective with contributions of art and literature from women around the world.

subscribers, many of whom had the habit of sharing and passing along the magazines once they had been read. Copies of *WomanSpirit* and *The Blatant Image* made their way into backpacks, crossing state lines and national borders and drawing both international subscribers and submissions. Mountaingrove demonstrated the reach of the magazine by reading an issue’s table of contents: “Okay, women in Alaska, Native American women, Black women, from Australia,



Women at Rootworks look through photographs taken at a photography workshop, the Ovulars, in 1980. Those workshops were part of the large lesbian feminist community that formed in southern Oregon.

Central America, England, Denmark, Egypt, France, Germany, Greece, Hawaii, Ireland, Japan, Italy, Malta — coming home to Malta, Mexico, New Zealand, Polynesia — almost anything you could imagine! Thailand, Vietnam. . .”²³ Her oral history illustrates how her own search for

community led her to help organize the collective power and vision of 1970s feminists, building within the rustic landscape of southern Oregon a community and creative culture that had a global impact.

Gwynn also dedicated most of her life to the creation of lesbian femi-

nist culture within the women's land community in southern Oregon. Her contributions are centered on feminist spirituality, especially in the realm of theater and ritual. She has served as a special editor for the *We'Moon* datebook and anthology, *In The Spirit of We'Moon: Celebrating 30 Years*. In collaboration with her land partners Izetta, Marianna, and Madrone, Gwynn created personal theater workshops, which led to staged theater pieces that were performed for women's gatherings and the public between 1986 and 1992. Gwynn continues to utilize the conventions of theater in presentations of women's history and personal storytelling. Her story is one of transformation, illustrating the relationships among countercultural movements that, for her, led to a life of "cultural feminism." It also shows how community can result in personal transformation.

Oral history is important to making concrete an otherwise hidden part of lesbian, gay, bisexual, transgender, queer (LGBTQ), and feminist history because of the tendency for such groups to maintain a certain level of secrecy. As some oral historians have noted, narrators are limited to willing volunteers, and in this particular case those confident enough to answer emails or return phone calls.²⁴ These women have stories that document and decipher important pieces of Oregon history, women's history, gay and lesbian history, and political movement history, and the interviews significantly add to the

existing historical record. These oral histories highlight the connections among feminism, lesbian history, social justice activism, sustainability, and art history. While Gwynn and Mountaingrove were busily organizing and creating community and culture in southern Oregon, a similar phenomenon materialized all over the United States and other parts of the world. Artist Harmony Hammond wrote: "Lesbian-generated representations in movement journals gave us empowering images of ourselves that we never had before."²⁵

Before coming to southern Oregon, Gwynn was educated at Duke University and Union Theological Seminary. She had travelled to Africa as a part of the Operation Crossroads Africa program, which was a precursor to the Peace Corps.²⁶ She took a position at the University of Wisconsin at Madison, and began a career of organizing around anti-war and social justice issues. After attending the first National Women's Liberation Conference in Chicago in 1968, her life shifted direction. She became actively engaged in women's liberation and met lifelong friends. Those friendships and organizing for women's liberation eventually led her to Portland, Oregon, and finally to Fly Away Home, a women's land in southern Oregon.

Like Gwynn, Mountaingrove is an educated white woman. She earned her degrees from Iowa and the University of California at Los Angeles. After working as a social worker in the Los Angeles area, she

became disillusioned with a system that purported to serve women and children, but in her experience fell short of meeting their needs. After a divorce, she spent some time with the Quaker community of Pendle Hill. There she regained some confidence, met a woman named Ruth, and went in search of a “community of compatible people.” That search led her to southern Oregon and eventually to the gay and lesbian back-to-the-land community. She and Ruth began publication of *WomanSpirit* and organized gatherings of photographers and artists at Rootworks, their land in Wolf Creek.

The women within the lesbian land communities in southern Oregon are part of the largest congregation of back-to-the-land countercultural communes in America. Both interviews show how those communities worked together in the past and offer brief suggestions about their potential future. While times have changed significantly since the era in which gays and lesbians were considered sick and criminal, and association with them could be considered self-incriminating, there is still much to be learned from the stories of women who survived and created a place for transformation and growth.

BETHROOT GWYNN: My name is Bethroot Gwynn, and that was not my name when I was born. The Gwynn part is my legal name. When I was thirty-three and a part of the lesbian feminist land movement, many of us were changing our names. I found that word in an herbal book, Jethro Kloss’s *Back to Eden* book, and I liked the sound of it. It felt like it’s connected still with my Elizabeth name, and it sounded both ethereal and grounded — Beth-Root.

I grew up in Lebanon, Tennessee. Lebuhnun [said with a southern accent], as we would say, which is about thirty miles southeast of Nashville. It’s a rural community, and both my parents came from what my mother used to call backwoods aristocracy, landed people, white people — although there’s a little bit of Cherokee in there — most everybody in the south would say that. Farmer and preacher stock is where I come from.

When it came time for me to leave Union I figured I would probably do campus ministry, because I did not want to teach. I chose the University of Wisconsin at Madison, so that’s where I went after Union. This was 1966, and the anti-war movement was beginning. I was still — consciously I was religious, and I wanted to be a Christian presence in that intellectual ferment, in that justice work.

HEATHER BURMEISTER: So where did the lesbianism come in?

BG: Okay. Well, I think that we have to say that the lesbianism came in, because the feminism came in. And the feminism came in, because in the fall of 1968. . . somehow or another I found out that there was going to be the first National Women's Liberation Conference near Chicago. I was probably one of the straighter women there — meaning in terms of, you know, YWCA may be liberal, but it's still fairly mainstream — relative to most of the women there. There were a lot of academics there, graduate students, and New Left organizers, community organizers, and drop-outs. I met women there who are still in my life, like Zarod. Zarod and I have been friends for forty-six years. I don't remember many of our workshops. I just remember that the most packed workshop was on Sunday of that weekend and I'm not sure what the title was, but the essence of that workshop — was about how we did not need men for *anything*, even sex — so this was a workshop about lesbianism, and about being in the vanguard of the vanguard. I just remember the women presenting, and saying that, "we don't know how it's going to happen for some of us. Some of us may have to take drugs; we just know that that's where we're going. We're going into a way of life that does not require men for anything." That was a



Heather Burmeister

This photograph of Bethroot Gwynn was taken at the time of her interview in January 2011 in her woman-built home named She Wings at Fly Away Home. She Wings often serves as a community space for gathering and performance.

life-changing experience for me. It had never occurred to me before, really, to think about lesbianism as an option.

That conference really changed my life, not just because of the lesbian content that was dropped in, but more because I felt like this was *my* movement and *my* people and this was *my* oppression that we were struggling against, because my female socialization had made me a creature of romantic delusion.

And I have to say that when I see the life I've made, and what I see is that I became committed to what we called, in those days, cultural feminism. Well, from a certain hard-edged leftist perspective, cultural feminism is counter-revolutionary. It's not on the barricades. It's creating an alternative world. Everywhere we went, women were in consciousness raising groups, and they were coming out as lesbians, and they were falling in love with each other, and they were coming out! All over the place, it was just happening everywhere.

We, [my friends] Linda, Barbara, Mark and I . . . moved to Portland in the late summer of 1970. By then there were other friends of ours from Chicago — Zarod, who had been living in Chicago, then moved out to San Francisco — in another collective household. There was traffic between those collective households, and lots of traffic up and down I-5, women doing organizing. Our house was a grand central station kind of place for women. For instance, Musawa was an organizer for the New University Conference, which was like the graduate level department of SDS — one might say [SDS was not a part of the New University Conference].²⁷ So the New Lefties who got their graduate degrees, and then who were probably assistant professors someplace, founded a national organization called the NUC — the New University Conference, and they were organizing chapters on campuses, and there would be a strong women's liberation component to that, by then. When we came to town there was already a Gay Liberation Front — I think it was called. We started going to political meetings.

There was a heterosexual collective up the street, and the two other households of feminist organizers moved to Portland that year. There was a household from Madison, Wisconsin, called the Madison House. There was a household from Grinnell, Iowa, called Red Emma. Ann Mussey and Kristan Knapp, who has just recently retired from working for Bradley Angle House for many years — I think she's retired — was a part of Red Emma House. Bonnie Tinker was part of Red Emma House. So a lot of the Portland activist women, whose names you might know by now, came to prominence in years later. From Red Emma House came the idea for a Women's Health Clinic, which became the Feminist Health Clinic in Portland. Mark was busy with his leftist colleagues, and People's Food Coop got formed that year, out of this mix of us. There was a gay coffeehouse at a church in Southeast Portland — 9th Street. Our first activity was going to be to turn it into a gay women's coffeehouse, so we did that.²⁸

HB: How did you move or make the decision to move from Portland to the women's land?

BG: More and more of my friends were understanding that they wanted to be in the country, that they wanted to be growing food, that they wanted to be close to the natural world, that they wanted to be setting up — creating some kind of alternative model. *Those* kind of values were beginning to attract attention among my friends. And, so, I was a part of that evolution. My household had just moved to the West Coast from Chicago, so we were very fascinated with the ocean. We would on occasion do psychedelics and we'd go to the ocean, and so the world of nature was really unfolding as a rich and fertile and healing context. Portland women's movement politics were a bit gentler than Chicago women's movement politics had been, but nonetheless there was just this draw toward the country.

Then my friend Zarod made a trip to the southwest in 1971 or '72. And she came back and said: "There are women there who are doing magic, and we must find out more about it." Women in New Mexico were living on land — different groups of them — and they were starting to do circles. They were starting to be a part of what then became the women's spirituality movement, goddess movement, feminist spirituality movement. There are lots of ways to say it. And I don't know whether it was during the summer before my mother died or whether it was after my mother died, but I started doing my own goddess research. And I poured over all the references I could find to goddesses in ancient history, and started my own list. So I was reading anything that I could find, and this was before Merlin Stone's book was on the market.²⁹

In the winter of 1974 I began a relationship with Madrone, who was not called Madrone at the time. She was interested in living on land, and so in the summer of 1974 she and I visited Cabbage Lane. It was my first trip to women's land. I was really profoundly affected by that visit. I had lots of magical experience with, I don't know, snakes and butterflies. And there was singing. And there was drumming. And I remember that Zarod and I took a hike up-up-up-above the teepee. And I did some kind of — I don't know whether it was singing or shouting or screaming, but it was a very loud sound, and it came from inside of me and it went on and on and on and on. It was as though it was not going to stop. And it was, for me, this incredible discovery of my voice. I had been raised a Methodist and Methodists do sing, but somehow that component of — and then we sang in the evening. Singing is very much a part of the circles that women were creating.

It's northern California, Oregon, and New Mexico that you can think about as kind of a triangle for women who were doing spirituality, living on land. Some of those women were involved in the creation of Oregon Women's Land



Views such as this foggy 2011 vista from the road at Fly Away Home were both inspirational and daunting to the women who lived on the land. Journal entries from the early years of Fly Away Home's establishment often described fog so thick and for such extended periods of time that one felt trapped — perhaps explaining the fluctuation in population between winter and summer months on most of the women's lands.

Trust. Some women who were involved in the beginnings of OWL Farm and lived there then decided to go to New Mexico, because of the sun. And so there was a lot of travel among those places. There was a group of lesbians sort of on the road between northern California, Mendocino County, and Oregon looking for land. The idea for a women's land trust got born in 1975. So I was a part of that enthusiasm for the magic of the natural world, creating our own ceremonies, our own rituals. No more patriarchal religion stuff. And for me to discover that creating our own worship with *song* could be part of it was absolutely crucial.

So that visit to Cabbage Lane shifted things a lot for me, and then there was a year in 1974–75. I was living in Portland. Madrone was living with me. And then this is a story that's documented in Catherine Kleiner's manuscript, although there are sections of it that did not come out quite right.²⁹ One of the women in the original Portland household, Barbara Alter, she and Mark ended their marriage. They had a money settlement, and so Barbara received, I don't know, a hundred and fifty thousand dollars or a hundred and twenty thousand

— something like that. And like a good 1970s revolutionary armchair socialist, she understood that she would divide that money among her friends. So there were several of us who each received twenty thousand dollars, and she gave this money saying something about women learning to love ourselves, that's what this money was for. So I, in my own good old armchair socialist ways, didn't want to have this money. I wanted to give it all away. On the other hand, I was beginning to be interested in land and Madrone wanted us to be in the country, on land. And so I asked her to help me bear the responsibility of this money, and it became the down-payment money for Fly Away Home.

That's also part of the magic of those years. There were other women with trust-fund money that were giving it away, and buying land with it or giving it to other women to buy land. It was a pretty phenomenal time.

So in February of 1976 Rainbow's End was founded. In 1975 Oregon Women's Land Trust was formed, and women started looking for land. And they found what is now OWL Farm, and that sale was finalized in the summer of 1976. And



Special Collections and Archives, University of Oregon

In 1976, the Oregon Women's Land Trust (OWL) purchased Owl Farm in southern Oregon, where this OWL Farm Council gathering took place in 1977. OWL is still in existence as a registered nonprofit with a board of trustees that manages 146 acres of land.

in March — on March 3rd — we first came to this land, Fly Away Home, and knew right away that this is what we had been looking for.

I moved here to Fly Away Home and got involved in the rigors of farm work. The first project Madrone and I had to do was that we had to cover the walls, the outside walls of what is now her house, with tar paper, because there was no exterior siding. And that was a horrible job, and there was no deck, and so we were on ladders. And here I am, girly girl, not having worked with tools very much before.

Anyway, we just had to do all of these farm jobs that I did not have very much facility with. And there was a lot that was wonderful and beautiful here. We took walks every sunset, but I talk about living at the edge of paradise and being overwhelmed with chores. And the farm work did not feed me. I've been doing it for thirty-five years, this summer, thirty-five years since we came here. I love to grow food. I do love to grow food. I feel like I'm pulling something over on the mainstream culture to grow my own food, but there are places in my spirit that were just not being fed, not being touched, so I had a lot of unhappiness in some of my first years here.

And somehow or other we were still doing occasional circles, I guess, with the women who were around on other lands. I'm trying to remember how first I came to know Izetta, a theater woman from Portland. We were lovers for a while, and she came here and visited. Then she and Madrone were lovers for a while, and they became really very dear to each other. There's a lot about Izetta in Madrone's book.³¹ But she was my soul sister, and she was my entry into the world of theater. Robin Lane was here, and we had a circle and she said to me, at one point: "You know all of these characters that you're doing in the circles, when you get the rattle and these characters come, you should be performing."³² I remember when we came here to this land the first day and we saw the garden, I remember saying, "Oh! It's an amphitheater! It's a theater already." And when we were at the barn there was something about the runway of it, so there was already language and images and imaginings that had to do with theater, but almost pre-conscious. It's interesting to remember that. So I went to Portland for the year 1979–80 to be in this show — a bit part totally — that Robin was directing, and to study improvisational theater with Susan Banyas. I took an advanced improv class. I hadn't done improv before, and we did a show at the end of our class. Then we did another several months of class, and then we did another show.

And then — this must have happened before Izetta moved here — one year she said to me: "I want for my birthday, for you to make me a play." So my first actual script was a play that I wrote for Izetta's birthday, and she and I performed it. I [later] wrote a play called *Feathers In My Mind: a verytale about*



Ruth Mountaingrove photographed Izetta (left) and Madrone in 1980. They later collaborated with Bethroot Gwynn to create personal theater workshops and staged theater pieces that were performed for women's gatherings and the public between 1986 and 1992.

a mother and daughter and a lesbian family. And the daughter was me and the mother was my mother and the lesbian family was the four of us. We had a big birthday here for my fortieth birthday, and then we polished it and we took it to Portland and Corvallis and Eugene in the spring.

I took workshops to Eugene, to Corvallis, to Portland. They were usually one-day workshops. I did one in [Los Angeles] that was two days. It's really better to be two days. The material gets turned up. It's nice for women to have a second

day to work with it. Someone called it, “Theaterapy.” It’s not quite therapy. It’s using theater techniques to do therapeutic work in a way. It was satisfying to be teaching and using my craft, and to see that it was affecting women’s lives in a healthy healing way.

I was creating some performance pieces now and then that were often performed at the Fall Gathering or some other context. There was a big women’s spirituality conference in Portland and I prepared a piece for that. There was a women’s spirituality gathering in the summer one year, around Tillamook, and I prepared a Summer Solstice piece for that. Those were goddess pieces, both of them.

HB: I’m wondering when did We’Moon come into —?

BG: Well, We’Moon had always — I knew Musawa before we both moved to Oregon, actually. We met at that National Women’s Liberation Conference in Chicago in 1968. I did not know her well, but we knew each other slightly in Chicago, and she was a part of the group of women who moved to Portland in the fall of 1971, and so had headquartered at our house. Then she, in 1973, with her sister created We’Moon Land out near Portland, at Estacada. So it was the *first* women’s land in Oregon.

Musawa and her sister wound up deeding that land over to a non-profit organization for some years, and Musawa went off to find her destiny in Hawaii and in Europe. So she was on a women’s land in Europe, and they started creating the little We’Moon calendar.

They were at Kvindelandet in Denmark, women’s land in Denmark.³³ The ground on which this women’s land was located was owned by a multi-national corporation, and there was a salt mine under it, so the multi-national corporation wanted to go after their salt. So the women had to leave the land. There had been lesbians from many different countries speaking different languages, but one of the languages that they figured out that they could speak together was astrology and lunar/solar events. They wanted to stay connected, but they all had to leave this land. So, they decided to make this little book that would be an almanac of the celestial events so that they could all have copies, and then they would be able to be connected with each other around the new moons and full moons and solstices and equinoxes and so forth. So that was the spirit rationale for the creation of We’Moon, and the first one was in the winter of 1981–82. Then she brought the We’Moon to the United States. The first We’Moon in the U.S. was produced in ’87, and the second one was produced in ’88, and it was edited by NíAódagáin and Kaseja, who were living on OWL Farm.

That We'Moon — the '88 We'Moon — its touchstone was women's lands. It had lots of material, art and writing from women's lands — a lot around here. Then, for years and years, We'Moon has always had these weaving circles where women come together to read the writing and look at the art that's been submitted for the next year's calendar. So, I was a part of weaving circles. We even started having a weaving circle here at Fly Away Home. I came on staff with We'Moon in 1998, partly because the theme for that year was "Wise Women Ways" and Beth Freewomon and some of the other younger women on the staff up at We'Moon Land — because it was all based at We'Moon Land by that time — said: "You know, we don't have enough crone energy involved in this making of this We'Moon, and we need to because of this particular theme." So, they asked me to come on staff and be involved as a special editor for art and writing. That's what my title still is.

I think that a lot of younger women have no *idea* that women's lands exist. You know, we're not out there doing a lot of drum beating to spread the word. Partly that's been for security reasons, but I think it's important for younger women to know that these women's lands exist and that women have gone into the woods and made a life and their own food and figured out how to make houses and create infrastructure. And GROW — grow words, grow music, grow art — without a lot of the restraints, constraints, that exist in mainstream society. Some of what we make has gone out there. Some hasn't. Some may just be in the archives, forevermore.

My sense of how the times have changed is that younger women don't seem to have much appetite for creating separate spaces. If I look at the world of instant communication and social networking, there's great hunger to be connected to the wide world, and those communities are happening willy-nilly every day, you know, on those little devices that people carry around. There's a *huge* number of women involved in the forest protest movement, and in the environmental movement. Women who are wanting to grow food, you know, there *is* ferment that has to do with back-to-the-land values.

Now there *are* young women who are in southern Oregon, being on land. There are young women at Rootworks. There are young women around Gypsy Cafe where the We'Moon offices are now, and they have a lot of WWOOFers that come in the summer.³⁴ There is that rising tide that's going on among you young women, and partly for some of them, I think that they have very little interest in — or not much passion — about women-only land, because so many young women came out into queer culture where women-only space is not particularly sought after or valued or understood. I think that that's one of the problematics about how we define these lands, and you know, that may change in time to come. I don't like to say that. So sad to think about it.

JEAN MOUNTAINGROVE: I was born Jean Janette James in Des Moines, Iowa. We were middle class, but I didn't feel, you know, rich, anything like that. My father was a lawyer. I was born just before the Great Depression, and so I grew up with a great awareness of being economical. My father bought some land at a farm outside of Des Moines. There was a farmer, who lived there, but there was also a little cottage on the land, and in the summer my mother and the girls — and my brother — would go out and stay there for several months at a time. I think that was a large part of my attraction and comfort and ease in being in nature.

I had a grant to go to college. I went to the University of Iowa in Iowa City. I was married during my final year there. I later went to college at UCLA, and I received a grant to do that. I was then working for the county in Los Angeles. I got my master's degree in social work. I was granted that money to do it, and I was required to serve one year after that. I resigned exactly one year later, because I believed that the organization wanted me to put them first and I liked the people too much. It's unprofessional to care about the people you are serving. You're just to do the paperwork and follow the rules. I got the women in the Quaker group to come and help. I was supposed to work out a plan for each of those children, and there were about twenty women in the group and all those children. Because I really cared about the children I was not professional.

When I resigned, I divorced my second husband, and then, one of my friends in the Quaker Church suggested that since I didn't know what I was going to do, I might go to a Quaker Center back in Philadelphia called Pendle Hill. [At this point Jean diverges from the chronology to further explain how her relationship with the Quakers changed when she revealed to them her close relationship with nature.] The Quakers are — I don't know if you know much about them, but they are very nonviolent peaceful people. Their principles I believe are ones I believe in. I only had one time in which I felt unconnected and that was when — there was some kind of a circle the Quakers did, and I could go to them for guidance or whatever — and I spoke of my strong moving with nature and I did not feel that it was understood or received very well, and so I withdrew emotionally from them — on that point. I don't know that that would be true now. That was back in 1973 or -5 or something.

We're going to get into this a little more. [Jean takes this opportunity to clarify how nature has fed or nurtured her life.] Okay, I had this experience. There was a time when as I roamed the land I found myself in a small group of trees near a little stream, and I felt strangely moved. I experienced what I could say was unconditional love. In that space I could do nothing wrong. I could do anything I wanted to do. I didn't have to do anything. I was loved just me, just me. And I was then drawn to — I hate to say tree hugging because it sounds so automatic or something. I did not know anything about tree-huggers, but I was drawn to hug a tree, put my face against the bark and listen, and feel loved. And now, at Rootworks there are two trees close together that I call my



Ruth Mountaingrove photographed Jean Mountaingrove and her mother in 1980. Jean moved to the West Coast in the fall of 1970 after spending time in a Philadelphia Quaker Center called Pendle Hill, where she met her partner Ruth.

sisters. And I still go to them, to hug them and listen. [She then returns to the chronology.]

So anyway, I put the two kids in the car — the boy was eleven and the girl was fourteen — drove to Philadelphia, and we were there for nine months. They were both in school while I was at this community, retreat center, study group, all kinds of things. And I didn't realize it in the same way that I do now — but I wanted to live in a community of compatible people. So after leaving the Quakers at Pendle Hill, I didn't come back to take on a job in Los Angeles, which is what would have been the logical thing to do after a divorce. And my mother said: "Alright you've had time to recover. Where are the kids going to

school? What are you going to do?" I said, "Well I'm not going back into that kind of work." I feel like it's like a glass panel in front of me. It looks like what I'm going to do and what everyone would expect, and I cannot do it. Something in me will not do it. This was 1970, and on the way back from Philadelphia I visited several communes, looking for a community, and I didn't really find anything that fit very well.

When I got to California and my mother put some pressure on me to do something, I heard of a place up in Oregon called Mountain Grove. It's just north of here, off exit 83, and it was just getting started. It was on a mountainside with a lot of trees [short laugh], and a lot of young people. The man who had started it was in his sixties, and all of the fellas and women on the land were in their twenties and thirties. When I came I was forty-five, I guess, at that time, 1970. I walked around on the land and sat by the creek. I decided this was where we were going to stay. And I [sigh] I didn't fit in very well. See, we got there in the fall of 1970, and [there was] a woman that I had met at the Pendle Hill Center named Ruth. I became a feminist when I was in Philadelphia, and she had attended the Pendle Hill group where I was, and so, we had talked a little bit about feminism at that time. We stayed in touch a little bit. She wanted me to get into a commune in Philadelphia, but I didn't find that, so I came to the West Coast. And then she came with a group of feminists who were coming across country to California, and she came to see me at Mountain Grove. She told me that she loved me and wanted to live with me. I was lonely of course with all these young people and this one old man. So we went to bed together that night and I became officially a lesbian.

We were not blatant about it, but it was totally obvious, I believe. The man who had started this, he and all his absent buddies were on the board. He was trying to get the place developed where he could have a school there, so these young people were building for him and so on. I didn't feel that was fair that it was not very clear; it was just sort of subtle that that was the way it was going. So after Ruth and I had been there for three years, they had a meeting where we were not present and decided that we must leave within two weeks. By then we had met a women's group in northern California, near Mendocino, and they were having a meeting — a fair, a campout, an event — in the country there. So that's where we went as soon as we heard about this. We were staying on the land there, and we went out and picked up the mail for them. I said: "there's so much correspondence — so much response to this topic [women's spirituality] — how about a magazine just on that?"

Well, [the] women said: "Yeah that's a good idea. Why don't you stay here and do it?" And Ruth said, "No my daughter's back up in Oregon, I think we should go back up there." Anyhow, we learned from these women who sat on the floor with an electric typewriter, typed out their stuff, glued it on a piece of paper, sent it away to get it printed. We didn't go and learn any man's way of making a magazine with a lot of publicity and all that stuff. It was very simple.

So we came back up here, and that would've been the spring of 1974. We talked with the women that we knew here, in this area, and told them what we had in mind. And they said, "Yeah, we could do that." There was a lot of interest in goddesses at the time then. So we had several meetings.

There were gay men who lived in Wolf Creek at a place called Golden, and they said: "Well, we have a little cabin, it's ten feet square, you could come and stay in there if you'd like." So we did. And so we lived in a ten feet squared cabin for five years, I think it was. They gave us a room [in their barn] that we could use for an office. It had been the chicken coop part. We met there to do this magazine, and we decided that it would come out four times a year — the equinoxes and solstice. That meant that our first copy was going to be finished in August. It would come out in September. A lot of women were moving up and down the coast and getting their feminist approach to where they were going to go, what they were going to do, and we'd gotten a lot of good material together. There was a woman printer in Eugene. We didn't have much money to pay for the printing and the postage. So Ruth went to the post office and came back with a check for two thousand dollars. She had written out to several people asking if they could help with getting the magazine [*WomanSpirit*] out. We got it printed up at the women printers in Eugene. We went up there when it was ready and slept on the floor in the sleeping bags. We trimmed them and stapled them and folded them and got them ready for the post office. There was a women's bookstore in Eugene at the time, I can't remember the name, and we took the first copies to that bookstore. And it was really the women's bookstores that helped it happen, because we had lots of them then — in the seventies. From then on, we kept our plan. We decided we were going to be reliable. We would always be on time, and when we were ready to quit, we notified people a year in advance.

When we were at Golden living in the little cabin — we'd done the magazine for — let's see we'd started in 1974 — four years. Women had come from all over the country, the magazine got out everywhere, and it just brought people from all over the place, so Ruth and I focused on our feminism and going places to be with other women, and then all of these women would come to work on the magazine. We didn't have electricity there, so we had to find some other place — somebody's house or someplace where they were renting it, all kinds of strange little places. We did it in Portland in the Quaker's children's room upstairs. So, the men, for various reasons — I'm not really clear about it all — decided that it was wrong to have us on the land. It was becoming too much women's land. This is the first time I think I've told this story: We were meeting in the chicken coop place, and we were chatting with some other women. I thought I heard a man walk by our door from the main place where they did the dances and all. It was at a time when the public had just discovered that women's menstrual pads had chemicals in them that were not healthy, not good for them. We were joking about that, and said: "Well, maybe we should find something that would



Jean Mountaingrove (left) and Ruth Mountaingrove work on the first issue of their publication, WomanSpirit, in 1974.

be bad for men's penises." We were laughing, and I think that this guy heard that joke [and] told them in the main house. This is hypothetical. I'm not real clear, but they decided we were man-haters.

We'd been friends with them, but we'd really put all our energy into this magazine and women's land and stuff. We're not man-haters, but we had to leave. I think it was Mother's Day when Carl came over and told us that we had to leave. And he said that he was going back East, where he'd lived for a while before, and when he came back in the fall, if we weren't gone, then everything would be taken away from us. We immediately consulted our women friends, and learned that this land called Rootworks was going to be for sale. The woman who owned it was not a lesbian, but she had rented to lesbians for fifty dollars a month for the whole group. She was in Los Angeles, going to college. She needed to sell the land. So we decided with La Rosa's help we would buy it. I think it cost us seven thousand dollars. It's about seven acres.

We moved in on Halloween, and we had bought the land in July. We had to be out of Golden by the fall, when Carl and Alan would come back from being back East, and so each week we would take a truckload of stuff up there, then have a picnic, and then come back. We were up and down the road quite a bit. I said that for Thanksgiving, which was not too far away, that if Ruth's daughter would bake a pie — maybe four or five of them — I don't know how many it



The workroom where the women at Rootworks prepared and packaged the Fall 1979 WomanSpirit is filled with boxes ready for distribution.

was at the time — then we would go to the neighbor, knock on the door, and say “Hello, we’re the neighbors, Happy Thanksgiving, here’s a pie.”³⁵ We would be invited in, and we would talk, and we would talk about our children, and then they would say, “You want some beer?” “No, thank you.” “Well, would you have a cigarette?” “No, thank you.” And then I think we talked about my experience as a social worker or Ruth’s as a teacher, or something like that. We just tried to come across as kind of boring nice people. I think it was a few years later that one of the neighbors down the road asked if Ruth and I were sisters, because we have the same last name. I said, “Yes.” Well, aren’t we all sisters?

I think we mostly kept to ourselves. We did have mail at the post office in Wolf Creek. When we moved up there, we had already been doing the magazine for a couple of years, so we had some business connections.

There were two cabins at that time. We took one of them, and La Rosa stayed in the other one for a while. Caroline Overman was a very wonderful young woman — still a friend. She was looking for what she wanted to do in the world, and she found Rootworks and *WomanSpirit* magazine. So she was staying with us. The only other cabin was shared with La Rosa. La Rosa didn’t care for that, so La Rosa left. I apologized to her later about it. So when Tee Corinne came, she’d considered suicide several times. She told us before she arrived at Rootworks, and so she went to stay in the cabin with Caroline, and they became lovers. They



Ruth Mountaingrove stands next to one of her photographs in 1979. Women doing feminist photography graphically and intellectually challenged the object and the lens of the photograph. The Ovulars and subsequent publication The Blatant Image made space for the articulation of those challenges.

both stayed and helped work on the next couple issues of *WomanSpirit*. Tee Corinne eventually bought land in Sunny Valley, and separated from Caroline.

I've noticed when we were evicted from Mountain Grove, then we got to a better place, which was Golden. When we were evicted from that we got to a better place, which was Rootworks. And then last winter [2009], I realized I couldn't stay at Rootworks any longer. So there's that having to stop and not knowing what's ahead, but I have decided that stop signs are very healthy, good-producing things. I resisted and resented and fought against a lot of those changes — like the eviction from Mountain Grove, and even being evicted from Golden. I really feel that it is time for the younger generation to adapt it to what their needs are.³⁶

SOCLAP! COLLECTION

(SOUTHERN OREGON COUNTRY LESBIAN ARCHIVAL PROJECT)

Special Collections and University Archives, University of Oregon Libraries

SO CLAP! was a non-profit corporation established in 1989 to collect and preserve primary source material documenting the history of the lesbian and feminist back-to-the-land movement in southern Oregon. The collection contains correspondence, creative writings, autobiographical writings, financial records, publications, photographs, graphic materials, and ephemera.

The SO CLAP! collection is made up of seventeen different series of materials. The two largest and most comprehensive series (OWL Farm and OWL Trust) are divided into sub-series, including: administrative and legal documents, artifacts, correspondence, ephemera, journals, meeting minutes and notes, miscellaneous, publications and writings. The next several series (III-IX) emerge from the history of several individual farmlands in Oregon including: the Cabbage Lane series; and the Fly Away Home series, which includes a herstory written by Bethroot Gwynn and poetry written at a writer retreat. The Rainbow's End Series contains a piece on the death of Julie Hopp, a woman who lived on the land. There is also a series (X) from an Ashland-based organization called Womensource that published a newsletter dedicated to the southern Oregon lesbian community and which dealt with information about the various lands and the women who lived on them.

The collection also includes a series of photographs, a substantial collection of networking materials, a series (XIV) of information specifically regarding SO CLAP! Inc., and a series (XIV) of several oversize items, including maps and signs from WomenSpirit Rites of Passage celebrations

Dates: 1974–1999 (inclusive)

Quantity: 13.0 linear feet (24 containers)

Collection Number: Coll 266

Recordings and transcriptions of the author's interviews with Jean Mountaingrove, Bethroot Gwynn, and other women who formed lesbian and women's lands in Oregon are archived at the Special Collections and University Archives at University of Oregon Libraries in Eugene, in the Southern Oregon Lesbian Land Communities Oral History Collection (Coll 429). The Archives also preserves and makes available to researchers the large and valuable SOCLAP! Collection. The collection description and information printed here are quoted from the collection finding aid, prepared by Rachel Allen and Judith Osborne and available on the Northwest Digital Archives at <http://nwda.orbiscascade.org/ark:/80444/xv68074> (accessed February 26, 2014).

NOTES

1. For more information on the Equal Pay Act of 1963 see: <http://www.aclu.org/paycheck-fairness-act-50th-anniversary-equal-pay-act-1963>.

2. Timothy Miller, *The 60s Communes: Hippies and Beyond* (Syracuse, NY: Syracuse University Press, 1999), 69–70. See also James J. Kopp, *Eden Within Eden: Oregon's Utopian Heritage* (Corvallis: Oregon State University Press, 2009), 168.

3. In 1976, Barbara Walters became the first woman to co-anchor an evening news program. On September 21, 1981, Sandra Day O'Connor became the first female Supreme Court Justice. In 1983, Sally Ride became the first American woman astronaut to go into space. In 1985, Penny Harrington was appointed as Portland's Chief of Police, becoming the first woman to hold that position in a major American city.

4. This occurred mostly in southern states. For Equal Credit Opportunity Act (1974) see: <https://www.aclu.org/blog/womens-rights/jury-ones-peers>.

5. See John D'Emilio, *Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States 1940–1970* (Chicago: The University of Chicago Press, 1983), 129–75. See also UC Davis Psychology website, which concisely explains the history of homosexuality as a pathology and its subsequent removal from the *Diagnostic and Statistical Manual of Mental Disorders*: http://psychology.ucdavis.edu/rainbow/html/facts_mental_health.html. For a more detailed account of the struggle for removal, see Jack Drescher and Joseph P. Merlino, *American Psychiatry and Homosexuality: An Oral History* (New York: Harrington Park Press, 2007).

6. See *Eisenstadt v. Baird* (1972).

7. This movement also belongs to a longer history of utopian communities, stretching back to the beginnings of this

country. Historically people sought out communes or intentional communities because they saw something wrong with mainstream society. One could argue that the European colonization of America began as a grouping of intentional utopian communities. Many early colonial writers referred varyingly to America as both the biblical Eden and Hell, depending upon the season. See Kopp, *Eden Within Eden*, 22–25.

8. Kopp, *Eden Within Eden*, 122–24. See also Dona Brown, *Back to the Land: The Enduring Dream of Self-Sufficiency in Modern America* (Madison: University of Wisconsin Press, 2011).

9. Miller, *The 60s Communes*, 69–77; Kopp, *Eden Within Eden*, 48; La Verne Gagehabib and Barbara Summerhawk, *Circles of Power* (Norwich, Vt.: New Victoria Publishers, 2000), 39–40.

10. Bethroot Gwynn, interview by Heather Burmeister, January 3, 2011, page 45. Interviews by Burmeister are in the Southern Oregon Lesbian Land Communities Oral History Collection (Coll 429) at the Special Collections and University Archives at University of Oregon Libraries, Eugene.

11. Kopp, *Eden Within Eden*, 154; Carl Wittman, *A Gay Manifesto* (1970), republished in Karla Jay and Allen Young eds., *Out of the Closets: Voices of Gay Liberation* (New York: Douglas Book Corporation, 1972), 332.

12. Pelican Lee, “NOZAMA TRIBE” in *Lesbian Land*, Cheney ed., 152.

13. Interview with Zarod Rominski, May 13, 2011, page 36–37.

14. Gwynn, January 27, 2011, p. 6, line 116.

15. Association of Lesbians in Community website: www.Alicinfo.com, information can also be found within the SO-CLAP! Collection, Coll 266, Special Collections and University Archives, University of Oregon, Eugene, Oregon; and *Shewolf's Directory of Wommin's Lands and Lesbian Communities*,

6th Edition 2013–2016. See also Timothy Miller, *The 60s Communes*, 138.

16. Kopp, *Eden Within Eden*, 155.

17. Southern Oregon Lesbian Land Communities Oral History Collection, Special Collections & University Archives, University of Oregon, Eugene, Oregon.

18. Heather Burmeister, "Rural Revolution: Documenting the Lesbian Land Communities of Southern Oregon" (2013). *Dissertations and Theses*. Paper 1080. http://pdxscholar.library.pdx.edu/open_access_etds/1080

19. Jean Mountaingrove, interview by Burmeister, September 23, 2010, 21; see also *WomanSpirit*, 3:11 (March 1977), 58.

20. *The Blatant Image: A Magazine of Feminist Photography*, 1 (1981): 2.

21. Jean Mountaingrove, "The Blatant Image Her Story," *The Blatant Image* 1:1 (1981): 4.

22. University of Oregon Special Collections Website: <<http://library.uoregon.edu/speccoll/mss/tee.html>> Her papers and work can be found: Tee A. Corinne Papers, Coll 263, Special Collections & University Archives, University of Oregon, Eugene.

23. Jean Mountaingrove, interview by Burmeister, October 25, 2010, p. 23.

24. Susan H. Armitage and Sherna Berger Gluck, "Reflections on Women's Oral History: An Exchange," in *Women's Oral History: the Frontier Reader*, eds., Susan H. Armitage with Patricia Hart and Karen Weathermon (Lincoln: University of Nebraska Press, 2002), 82–83.

25. Harmony Hammond, *Lesbian Art in America: A Contemporary History* (New York: Rizzoli Publications International, 2000), 20

26. Bethroot Gwynn, interview by Burmeister, January 3, 2011, p. 10–11.

27. SDS, Students for a Democratic Society, was a New Left organization formed in 1960. See Jim Miller, *Democracy is in the Streets: From Port Huron to the Siege of Chicago* (New York: Simon and Schuster, 1987). NUC, New University Conference, began in 1968 and comprised graduate

students and professors. SDS and NUC were not affiliated, but rather organizations formed under the New Left. For more information on NUC, see Fred Pincus and Howard Ehrlich, "The New University Conference: A Study of Former Members." *Critical Sociology* (1988) 15:2, 145–147.

28. See Marc D. Brown, "Building an Alternative: People's Food Cooperative in Southeast Portland" *Oregon Historical Quarterly* 112:3 (Fall 2011): 298–321; and Alexander Patterson, "Terrasquirma and the Engines of Social Change in 1970s Portland" *Oregon Historical Quarterly* 101:2 (Summer, 2000): 162–191. For more information on the Red Emma Collective, see <http://historyofsocialjusticeorganizing.wordpress.com/>.

29. Merlin Stone, *When God was a Woman* (New York: Dial Press, 1976).

30. Bethroot is referencing Catherine Kleiner's dissertation, *Doin' It For Themselves: Lesbian Land Communities in Southern Oregon, 1970–1995*.

31. Hawk Madrone, *Weeding at Dawn: A Lesbian Country Life* (New York: Alice Street Editions, 2000).

32. Robin Lane later became the director of Do Jump! Theater in Portland, Oregon.

33. See *In The Spirit Of We'Moon, Celebrating 30 Years: An Anthology of We'Moon Art and Writing*, narrated by Musawa (Estacada: Mother Tongue Ink, 2010).

34. WWOOF is the acronym for World Wide Opportunities on Organic Farms, and is a nonprofit organization connecting volunteers to farming education opportunities. For more information visit their website: <http://www.wwoofinternational.org>.

35. Ruth Mountaingrove's daughter, Heather, would have been a teenager at the time.

36. For an oral history interview with Ruth Mountaingrove see: Suzanne Snider Interviews, 2010–2011; E.11 Ruth Mountaingrove interview. A/S672, Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, Mass.